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SALE NUMBER 387

BOOKS AUTOGRAPHS JAPANESE PRINTS

SALE CATALOGUES OF JAPANESE PRINTS
BOOKS IN ENGLISH ON JAPANESE PRINTS
OBJECTS OF ART

JAPANESE BOOKS BY HOKUSAI, HIROSHIGE SUKENOBU
BOOKS ON UTAMARO, YEISHI, ETC.
SET OF BRUSHES, ETC., VEGETABLE COLORS
USED BY JAPANESE PRINT ARTISTS

INCLUDING THE COLLECTION OF THE LATE

EDMUND G. VOLKERT

UNRESTRICTED PUBLIC SALE

MONDAY AFTERNOON, FEB. 21, 1938

AT 2:15 O'CLOCK

PUBLIC EXHIBITION

FRIDAY, SATURDAY, FEBRUARY 18, 19, FROM 9-5 P. M.

Galleries closing Monday at 11 to prepare for the Auctioneer

THE NEW GALLERY OF

J. C. MORGENTHAU & CO., INC.

1 WEST 47TH STREET
NEW YORK

TELEPHONE: BRYANT 9-6956

FOREWORD

Principal Divisions of the Catalogue

PRINTS: and a few Paintings	**Nos.**	**1-129**
BOOKS: ON PRINTS: English, French, German	"	**130-154**
BOOKS IN JAPANESE: Hokusai's Mangwa, etc.	"	**155-175**
SALE CATALOGUES: Mainly Japanese Prints	"	**176-196**
OBJECTS OF ART: Textiles, stencils, etc.	"	**197-235**
AUTOGRAPH LETTERS & Miniatures	"	**236-248**
BOOKS: Mainly American, 1st edns.	"	**249-295**

The late Edmund C. Volkert was an American Artist, with an established reputation. He was always ready to acknowledge an obligation to the Arts of Japan and some of the fine prints sold here are a tribute to his knowledge and taste. The fine Toyokuni (No. 107) with the Happer Guaranty; the rare Hokuju (No. 65); a Kunisada Pentaptych (No. 79) should be noted; although the prints by Hiroshige commanded his earnest attention—Miyanokoshi from the Kisokaido (No. 43) known as "mist and moonlight"; "Oi snow" (No. 44), the best snow print of this rare series; Hamamatsu and Hara (Nos. 48-49) he secured from the fine Metzgar sale in 1916. Nor must be overlooked a beautiful Hidemaro (No. 13) "Pines at Harima" (No. 36); the Kiyonaga "Noonday Rest" (No. 73); fine Koriusai (Nos. 74-75); Kuniyoshi's "Heavenly Weaver" (No. 90); the "Actor School" (Nos. 95 etc.); primitive by Sukenobu; 5-sheet Yeizan; and Utamaro Beauties (Nos. 111, etc.).

Among paintings: Landscape by Hiroshige (121) a rare and beautiful example.

Among the Books we have only to mention Anderson, Binyon, Fenollosa, Gookin, Vignier & Inada, Joly, Kurth, von Seidlitz, Weber's Monumental Dictionary (No. 153), the invaluable bibliography of von Wenckstern listing all the early books on Japan; the Hiroshige and Harunobu Memorial catalogues, to show that every item of the 25 lots is important. **The Americana contains first editions of Mark Twain, Bret Harte, Longfellow; Imprints; Ala. & Miss. Laws; rare Virginia items etc.**

The sale catalogues; another 25 lots of importance offer the Happer Hiroshige sale (176), the Blanchard, Ficke, Straus-Negbaur, Gillot, Barboutau, Haviland, &c.

The Objects of Art which are mainly Japanese offer a few fine miniature bronzes, mainly writer's water vessels in pleasing animal and vegetable forms (Nos. 197-199); two fine gold lacquer Inro or medicine cases, complete with netsuke and ojime (200), two lovely (and quite practical for the present) silver Japanese tea-kettles, both fine signed silver pieces (Nos. 205-206), lacquer, roof-tiles, stencils (228); textiles, a complete costume (new) for a Japanese Gentleman (217); a spatula of ancient Chinese bronze (227), **Noh-Dance Masques, etc.**

In this division are several quite noteworthy pieces: an 18th Century Japanese Treasure chest (No. 215) with an amazing group of curious locks and keys; two cases for the dressing room of a lady of the Nobility—one with five trays of hair-pins in silver, coral, etc. (213); and a similar case of combs of crystal, lacquer, etc. (214); and perhaps most important of all an outfit of Japanese brushes, colors, solvents, blocks of cherry-wood, etc. for the engraver of Japanese Color prints (No. 216). It includes 29 glass jars of colors in grain or powder form in brilliant reds, blue, green, purple, white, etc., and since these vegetable colors are no longer used, this collection is strictly a Museum piece.

Autograph letters of Longfellow, Lafcadio Hearn, Webster, Bryan, Whittier; Persian ms with Miniatures (246) &c.

MRS. EDWARD TURNBULL.

Catalogue

PRINTS AND PAINTINGS

A GROUP OF DECORATIVE TRIPTYCHES

1 KUNIYOSHI AND KUNINAO.
The famous "Giant Spider" triptych by Kuniyoshi;
Girl and the Well; another in black on the verandah, etc. (2).

2 SADAKAGE: TWO TRIPTYCHS.
Garden Scene in spring, with three men;
Cherry Blossom celebration in a large city. (2).

3 YOSHITORA AND SADAHIDE.
Bridge at Njppon; Entertaining Demons. (2).

4 YEIZAN TRIPTYCH. Summer entertainment.
Groups of girls at tea-house and balcony.

5 —— Tea-House interior. Entertaining the gentlemen. TRIPTYCH.

6 HARIMAZE PRINTS: AND SURIMONO.
Two early Harimaze prints by Tanefusa (Iris, landscape, bird and plum, etc.);
Two Surimono: "Strong Man" by Hokukai; Masque and Fukusa by Kuninao. (4).

THREE FINE MODERNS

7 GOYO: Snow landscape:
River, bridge, village and hills, under thickly falling snow.

8 —— WANING MOON. Dawn.
Pendant willows seen black against the hills and morning sky.

9 —— RAIN ON THE ROAD. Early Spring rain.
A wagon and horse approaching a bridge, rocky stream; grey hills and sky: a pouring rain.

10 HAUI: Modern Artist.
Clouds rolling over Mount Fuji—the rosy summit reflected in the lake below.

11 KIYOCHIKA. Four prints.
Fruit, Bird, and Animal prints. (4).
*Kiyochika ranks high as of the Middle Period between the early Masters and the Modern Age.

12 KOHO: AND OTHER MODERNS: (5).
Rooster and little chickens; Puppies; Bamboo and birds;
(panels by Koho); Bird and Gourd Vine (veins in silver); etc. (5).

13 HIDEMARO: Pupil of Utamaro.
Summer on the Shore: Two ladies and a maid in rich brocades.
FINE COLOR AND CONDITION.
*Binyon states Hidemaro executed commissions for Utamaro, and this print on a yellow ground in fine rose, lavender, heightened with velvety black is unusually fine.

14 KANIMARO: Pupil of Utamaro.
Winter: Three girls grouped at a brazier.
A faultless triangular composition, enhanced by fine color and black.

15 ISHIKAMA: Panel print.
Lovers: seen at half length: The artist not mentioned by Binyon or Strange.

16 HIROSHIGE: Clearing after Snow.
Sinking sun, blue bay, snow covered village.

17 —— FOUR PRINTS: Three from the Tokaido:
Nawate Highway. Okitsu Ferry; Inn at Akasaka: Fish.
Landscape with figures (time-browned) by Shunsen. (5).

18 —— NIGHT SCENE from the 100 Views (upright).
Passing boat with shadow of the Geisha on the blind; soft pine and thick stars.

19 —— TWO PRINTS from the Upright series.
Black water-buffalo, mounted with a lady in blue attended;
Far-flung fishing net. (2).

20 —— Bow Moon (Panel).

21 SIX LATE PRINTINGS from Upright series:
Enoshima, Drying silk, Yui, etc. (6).

22 EIGHT LATE PRINTINGS: Four fine panels, etc.
Full moon, Raft in Snow, etc. (4), and 4 views of famous temples. (8).

23 HIROSHIGE TRIPTYCH. Girls Boating. Near Fuji.
Three girls in a boat in the foreground wave at others in a boat out in the Sumida River.

24 —— Fireworks over Ryogoku Bridge.
Long stretch of the Sumida River, drifting clouds.

25 TWO TRIPTYCHS BY HIROSHIGE.
Red Sunrise over a rocky inlet;
Rocky mountain path, waterfall, village, clouds. (2).

26 HIROSHIGE TRIPTYCH. Ryogoku Bridge and Sumida River.
Twilight and a burst of rockets.

27 THE SET OF FISH SERIES BY HIROSHIGE.
Full set of the Twenty plates as catalogued by Binyon in the British Museum catalogue. (20).

Hiroshige: Con.

28 HALF BLOCK TOKAIDO. 14 pieces.
Tornado Scene; Bridge; Travelling with flares, etc. (14).

29 FIRST TOKAIDO OF HIROSHIGE. Tsuchiyama.
The heavy Spring downpour of rain in good color, with margins.
Wormhole to left.

30 MOONLIGHT SCENE OF DEEP BLUE.
Diptych from the Half-block Tokaido;
Arbor and bridge. (3).

31 TOTO MEISHO SERIES: **oblong.**
Fireworks at Ryogoku Bridge.
Unusually fine impression with margins.

32 TOTO MEISHO SERIES: different.
Eitai Bridge, Unusually good but center crease;
Yushima Temple: The Ferry: Pines and River. (4).

33 FIFTY-THREE VIEWS (UPRIGHT).
Miya (large Torii); Ancient Pine, Sotogohama Cliff. (3).

34 HUNDRED VIEWS OF YEDO:
Hashiba Ferry at Imado: **lovely plume of smoke.**

35 —— Inaribashi: Fuji to left; Pines on the shore.
Path up the hill to the Cherry orchard. (3).

36 SIXTY PROVINCES: Pines at Harima. Sea-coast.
A very fine impression with margins.

37 —— Two fine prints in splendid blue.
Etchu: boat bridge: Lake Hamana. (2).

38 —— Two others; equally fine.
The Lateen sail at Hizan: Suruga (showing Fuji). (2).

39 —— Full moon over Temple of Kwannon:
Tosa Fishing: Kebi Pine woods. (3).

40 —— Torrent in Kawachi Province:
Calm sea at Idzumi. (2).

41 YEDO MEISHO:
Boatman in a snowy gorge. Good print from a rare series.

42 —— Heavy snow in the Temple grounds:
"Kaiangi from Toto" 36 Views. (2).

43 KISOKAIDO SERIES. Miya no Koshi.
The famous "mist and moonlight" print.
Three figures on the bridge.
Effective and beautiful color. Shows centre fold, and lower margin slightly defective. BUT ONE OF THE GREAT HIROSHIGE LANDSCAPES. Illus. in the Memorial Catalogue.

44 —— Oi Snow: Kisokaido No. 47.
The best snow print of this rare series. Center fold **but in fine color, beautiful clear snow, and margins.**

45 —— Ota Station: No. 52.
River scene; boats, men on shore.
Fine as preceding but centre fold.

46 —— Karuizawa Station:
Mounted traveller, attended, bonfire. **Illus. in the memorial catalogue.**

47 —— Ashida Station. No. 27.
Steep green hills (Illus. in Mem. Catlg.) and 2 others (not Kisokaido).
Ladies travelling; bullock cart and people high above the city. (3).

48 MARUSEI TOKAIDO: Hamamatsu.
Old Pines on the shore.
Very fine impression and color from the Metzgar 1916 sale.

49 —— Hara Fuji covers half the print.
Equally fine impression from the same sale.

50 MOUNTAINS INTERLOCKED WITH SEAS. Two prints.
Bay of Bizen: **Fine sea view.**
Echigo, Kamewari Gorge, showing water. **Fine.** (2).
*Saukai Mitate Series.

51 YETATSU TOKAIDO. Kusatsu.
Men under pines passing a rice-field.
Fine design & color. Publisher's state, Metzgar sale, 1916.

52 —— Ishi Yakushi Snow.
Travellers on foot and horseback. Heavy snow.
One of the noted snow scenes of the artist.

53 —— Maisaka.
Rice boats near a hilly shore.
Fine color and condition.

54 —— Three prints from the Yetatsu Tokaido.
The Ferry, pines, etc. (3).

55 —— Three from the Yetatsu and Marusei Tokaido.
The Crying Stones (stained): the Ferry, etc. (3).

56 THE HUNDRED VIEWS: Oblong series.
Kobaibashi: Ladies and coolies on the bridge viewing Fuji.
A nice print from the Kyoto Meisho. Fine color.

57 —— Fukagawa: Hachiman Temple, group of girls.
Girls with blue Parasols in the park.
Entrance to the Temple. (3 pcs.).

58 HARUNOBU: Chidori Birds in Spring.
Courtesan and her maid on a balcony overlooking the Sea.

59 HARUNOBU. Three Boys digging Bamboo Shoots.

60 HOKUSAI: Print from the "36 Views of Fuji." **Blue outlines.**
Koishikawa, Yedo: "Morning after Snow". Composed in white and green mainly.
On soft old paper, shows crease.

61 —— Two prints from the same series. (2).
Fishing at the Weir, Senju; Meguro, nice tones of yellow and green.

62 FOUR FAN PAINTINGS BY HOKUSAI.
Positions in the "Noh-Dance".
Water color brush drawings on silvery mica ground. (4).

63 EIGHT FAN PRINTS BY HOKUSAI:
Chinese Statesman, Bird on a rock, Bream; Cuckoo, etc. (8).

64 SEVEN PRINTS BY HOKUSAI:
Lake Misaka—36 Views, worn; Aoiga Oku, late printing from the Waterfalls; two fan prints; Group of Seven, early square print in rose and green. Two late printings from "Fuji 36 Views", Fuji in clear weather and Minobu River. (7).

65 HOKUJU: Bringing the boat through the surf.
Entrance to a cavern to right; a dull blue sea and cloudy sky.
Rare and fine: good condition and color.
Listed in the Prints of the British Museum as "Fishermen off the coast of Taho."

66 HOKUSAI: HIROSHIGE: KUNIYOSHI. Landscapes.
Fukui Bridge (from "8 Bridges"); 2 others, reprod.; Inn on the shore (Hiroshige) and a scene from the 47 Ronins (Kuniyoshi). (5 pcs.).

67 FOUR LANDSCAPES BY KUNIYOSHI: KUNISADA, etc.
A fine Kuniyoshi from the "Filial Piety" series;
Procession at Tsuchiyama by Yoshitsuya; by Yoshishige, etc. (4).

68 FOUR HALF BLOCKS BY KUNIYOSHI AND KUNISADA.
Girl in Rain (Tokaido); Digging bamboo shoots, etc. (4).

69 KEISAI YEISEN. Two fine bird prints. Oblong form.
Cock Pheasant and mate by a rock.
Yellow Grosbeak and Japonica. (2).

70 KIYOSAI: KAKEMONO PRINT.
Two Crows on a plum branch. By Kiyosai.
*One of the finest studies in black and white.

71 KIYONAGA: HASHIRAKAKE. (Pillar print).
The Spy: Reading the Letter.

72 KIYONAGA. Warriors: A woman in armor as a Samurai; near her a huge warrior in armor stooping to tie his sandal.

73 KIYONAGA. Noonday rest. Square form.
A merchant wearing a black haori seated on a bench smoking, speaks to a girl who turns to listen—her figure more nearly approaching a corseted form than seen previously in Japanese Art.

74 KORIUSAI. Courtesan and her lover walking past the Drum of Peace, attended by a man-servant carrying a lantern.
PASTEL COLORS: FINE CONDITION. Square form.

75 —— FOUR GIRLS ENTERTAINING TWO MEN; Tea-house scene.
Oblong form. **RARE.** Rich color in the robes, and the wide window frames. One serves sake and small cakes. The rich black of their hair, of a bronze jar and frame of a screen is a pleasing note.

76 —— BROADSHEET: FOUR COURTESANS WALKING, attended by a maid.
One of the better known splendid groupings of this artist.

77 —— A BALCONY OVERLOOKING A RICE-FIELD.
Two ladies admiring the view.

78 KUNIKAZU: KUNIYOSHI:
Snow landscape: Kameido Shrine, two prints by this pupil of Kunisada; Snow landscape by Kuniyoshi, etc. (4).

79 KUNISADA: **RARE PENTAPTYCH.**
Centered at a fine enamel table are five figures in glowing robes.
These 5-sheet prints are rarely found complete.

80 —— MAID IN GREEN: **broadsheet.**
A particularly lovely example in line and color.

81 —— FIGURES OF WOMEN.
Three broadsheets in good color and condition. (3).

82 —— FIVE BROADSHEETS, all women except one. (5).

83 ——FOUR DIPTYCHS.
Groups of Two Figures in good color. (4).

84 —— FIVE DIPTYCHS: Similar. (5).

85 —— EXTREMELY DECORATIVE TRIPTYCH.
Night and plum blossoms; three figures with lanterns.

86 —— THREE TRIPTYCHS BY KUNISADA.
Figures in landscapes; one a rare garden scene but time-browned. (3).

87 —— THREE TRIPTYCHS.
Three figures each, all in good color. (3).

88 —— THREE TRIPTYCHS:
The Kago: Actor's Greenroom, etc. (3).

89 KUNIYASU: ETC.
Five ladies floating cherry-blossoms on the stream; and two diptychs. (3)

90 KUNIYOSHI: The Immortals. Yakamochi VI.
Starry blue sky, clouds; Heavenly weaver meeting her lover the Herdsman, riding on a black ox; on the 7th day of the 7th month.

91 —— THREE BROADSHEETS.
Girl (robe of fine blue) by a stream, etc. (3).

92 —— DIPTYCH AND TRIPTYCH:
Wrestler ferried over a stream;
Three large heads (one showing Toyokuni influence). (2).

93 PRIMITIVES: NAONOBU: KIYOHIRO: KIYOMITSU.
Two girls (in black and white);
Flower Arrangement for the New Year; (Time-stained).
Shoki, Demon-killer (black and white) worm-holes. (3).

94 SHIGEMASA: Distinguished artist about 1775, worked with Shunsho.
Corner of Verandah, with three children, one striking a bell from which hangs a poem.
FINE CONDITION AND COLOR. SQUARE FORM.

95 SHUNKO. Hashiraye by this great artist.
Man with letter: a single figure, standing near an old swinging lantern at the window; suggestion of Pine. Splendid pose.

96 SHUNSHO: Actor and dressing-table. Hashiraye.
He wears a checked robe, and pulls a sword from its black sheath.
Some Oxydization of the dressing table

97 —— SAMURAI WITH A FAN. Hashiraye.
Wearing a pompeiian red pleated robe and shoulder folds over checks.
Holding a fan pointed downward.
*__THE ABOVE ARE BOTH FINE EXAMPLES OF THE FOUNDER OF THE ACTOR SCHOOL.__

98 SHUNZAN. Courtesan and maid. Square form.
She is resting on the mattress, while the maid prepares to cover her with a rose-quilt.

99 SUKENOBU (NISHIKAWA: 1671-1751).
Courtesan watching an Awabi Shell Diver, rising from the waves.
Diptych (small) in black and white. In good condition.
*Fine rythmic rendering of waves breaking into foam; also the lines of her robe, patterned in leaves in a shower.

100 TOYOKUNI: Triptych: note fine use of black.
River scene, rice boats; **THREE FIGURES ON THE SHORE.**

101 —— TWO FOUR-SHEET PRINTS.
Good color and condition. (2).
Note that each of these 8 prints can be used as a separate composition.

102 —— DIPTYCH AND THREE TRIPTYCHS. 11 prints in all.
Good color and fair condition. (4).

Toyokuni: Con.

103 —— BROADSHEET. Superb blues.
Samurai in a war-hat on a balcony.

104 —— MOTHER CRAWLING INTO THE SLEEPING NET beside her baby.

105 —— TRIPTYCH: Seven figures: pastel colors, black and fine blue.

106 SADAHIDE: Print of European Influence.
A Tall man in blue; a lady in hoop-skirt, and a dog.

These European figures are among the very scarce prints of the period.

107 TOYOKUNI I. Maids stretching silks.

A beautiful print in perfect condition WITH MR. HAPPER'S GUARANTY.

Note the fine printing of the black gauze over rose; and the iridescence in the obi of the kneeling girl.

108 YEISHI. The Sumida River.
Group on a boat. The print worn (at the bottom) but the beauty of the two standing figures on the deck made the print worth consideration.

109 YEIZAN: Maid with sake cup.
Lovely pale rose-color and green robes; she kneels by a rose-colored table on which is a large platter with fish.

110 YEIZAN. Procession of a lady of the nobility with 19 figures.

A RARE FIVE SHEET PRINT, Pentaptych.

The procession crosses a bridge, which appears crowded with beauty.

111 UTAMARO: Broadsheet. Balcony scene.
A tall courtesan on black over rose-color watches a man who is holding his ears to shut out the music played by a girl on a large guitar; they are served by a maid in rose-color.

***A FINE TABLEAU AND A GOOD PRINT.**

112 —— GROUP OF THREE. Fine color but shows fold at sides.
A kneeling (and beautiful) figure drawing bird and bamboo at a low table, watched by another girl crouched at her side, and a small boy in yellow.

The modelling of the crouching figure shows Utamaro at his best.

113 —— A YOUNG PRINCESS, ATTENDED.
A Young girl with two ladies in black and rose walks; shaded by a red umbrella carried by a youth.

114 —— TWO PRINTS BY UTAMARO, late.
Lady seated reading a letter; Lady, large half length. (2).

115 —— FOUR PRINTS BY UTAMARO.
The dismayed Mistress and the Drunken servant; and 3 from the silk series (color gone). (4).

116 YEISHI: The promenade. Square form.
Three Courtesans in robes (faded) tied with green, attended by a small boy.

117 YEISHI AND YEISHO.
Lady and maid with lantern by Yeishi; Kneeling girl with letter, square form, by Yeisho. (2).

118 YOSHIHARU AND YOSHITOSHI:
Geisha at night; two large heads. (3).

119 —— TRIPTYCH AND 2 DIPTYCHS.
Two large heads, good color, etc. (3).

JAPANESE AND CHINESE PAINTINGS

120 HIROSHIGE. Kakemono painting. Signed.
Girl in blue on a bridge. Painting on silk, mounted on brocade.

121 —— Kakemono painting. Signed.
River landscape. Painting on silk mounted as a kakemono.
***TYPICAL OF HIROSHIGE AT HIS BEST. FINE EXAMPLE.**

122 SESSHU: KAKEMONO PAINTING. SIGNED.
Twilight landscape. Painting on paper in skillful brushwork in ink.
A GOOD EXAMPLE OF THE EARLY CLASSIC PERIOD AND A FAMOUS ARTIST.

123 CHINESE ROLL PAINTING ON SILK GAUZE.
Two puppies playing under a bunch of crimson poppies. With seal.

124 CHINESE ROLL PAINTING ON GOLD COLORED SATIN.
A tall slender girl holding a flower pauses near a great rock in a garden landscape. Seal.

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125 FOUR PILLAR PRINTS:
Koriusai's Maid at the Shore; Shunyei's "Lovers near Fuji", others by Shunsho and Yeisui. (4).

126 CHOKI: Kneeling girl.
Stirring the coals in the Hibachi. Late.

127 UTAMARO'S "JEALOUS WOMAN".
Reprint of this famous subject on a silvery mica ground.

128 —— Tall girl with robe with head of Daruma;
Large head on mica ground by Yeisho (Goldfish bowl);
Lovers at half length by Shunsho. Late. (3).

129 —— Yeisho's famous "Group on Verandah" with puppy;
Large head by Utamaro; Lady drinking sake. Late. (3).

130 **ANDERSON (WILLIAM)** Tall 8vo, Lond. 1895.
Japanese Wood Engravings, history, technique, etc.
pp 80, index, **SIX PLATES IN COLOR, and 37 in the text.**
*All the illustrations are from the author's collection in the British Museum, the Anderson prints the crux of their great collection.

131 BING (S.—foreword) Exposition de la Gravure Japonaise a l'Ecole Nationale des Beaux-Arts a Paris, 1890. **9 plates mainly in color.** 725 lots listed. Tall 8vo, half cloth, (Paris, 1890); Catlg of an Exhib. of Japanese Landscape Prints at the Grolier Club, N. Y., 1924 by LOUIS V. LEDOUX: **Illustrated.** Tall 8vo, bds (2 pcs.).

132 BACHHOFER (L.) Die Kunst der Japanischen Holzschnittmeister.
49 plates, some in color and text cuts.
4to, Munchen, (1922); Buddistische Plastik in Japan (K. With).
230 plates. Wien, 1920. 4to. (2).

133 BINYON (LAURENCE) British Museum Catlg.
Japanese & Chinese Wood-cuts . . . in the British Museum.
ILLUSTRATED: BIBLIOGRAPHY: ARTIST'S SIGNATURES: ETC.
Thick sq. 8vo, Lond. 1916.
An invaluable reference work; as the prints are described **IN DETAIL** enabling the amateur to identify the print without fail.

134 BINYON & SEXTON. Japanese Colour Prints.
London. 1923. Thick 4to, pigskin: with portfolio of color plates. (2).
ONLY 100 SIGNED COPIES ISSUED, EDITION DE LUXE. Covers 1658-1880, incorporating fresh discoveries, gives reading of dated books & prints, the "MON" of the Yedo Actors, publisher's marks and seals. IN ADDITION THE FINE SMALL FOLIO PORTFOLIO OF 16 COLOR PRINTS EACH MOUNTED SEPARATELY READY FOR FRAMING.

135 FENOLLOSA (E. F.) Epochs of Chinese & Japanese Art.
An Outline history. ILLUSTRATED, 187 plates, 13 in color. 2 vols., Sq. 8vo, Lond. 1912-1913.
Prof. Fenollosa is a distinguished authority on Japanese Prints.

136 GOOKIN (F. W.) MOSLE CATALOGUE. 354 lots described.
Descriptive Catalogue of Japanese Colour Prints in the collection of A. G. Mosle. 2 vols., 4to, Leipzig, 1937.
*Privately printed on the finest paper for Mr. Mosle: Limited to 500 copies with portfolio of Reproductions (8 plates in color after Harunobu, the series "Zashiki Hakkei"—"Eight Parlor Views" **IN THE SIZE OF THE ORIGINALS.**

137 —— Japanese Colour-Prints and Their Designers.
A lecture before the Japan Society, 1911. With Catalogue of the Loan Collection. **REPRODUCTIONS OF THE FINEST PRINTS (24) IN COLOR.** 4to, boards, cloth back. N. Y. 1913.
LIMITED EDITION. Cover shows handling, otherwise a good copy.

138 —— Catalogue of an Exhibition of Japanese color prints: MEMORIAL EXHIBITION FROM THE BUCKINGHAM COLLECTION: 696 lots are fully described. **ILLUSTRATED.** Chicago, 1915. **Presentation copy;** Loan Exhib. from C. L. FREER COLLECTION of Ancient Chinese Paintings, Sculptures, and Jade: 117 lots, **illustrated.** 8vo, paper, 1917. (2).

139 **HARUNOBU: MEMORIAL EXHIBITION CATALOGUE.**
On the 150th anniversary of his death. Tall Sq. 8vo, Toyko, 1919.
ILLUSTRATED WITH 125 PLATES. One of the few reference books on Harunobu. The 8 plates at the end by his contemporaries and imitators.

140 HIROSHIGE: TOYOKUNI. By Chas. Vignier and H. Inada (**in French**).
Folio, unbound, laid in lettered portfolio. **AS NEW (the sheets).**
404 prints are catalogued. Many are reproduced on the 100 plates, SOME IN COLORS. While the volume is devoted mainly to the two great artists as above, 24 of their contemporaries and pupils (Kuniyoshi, Kunisada, Keisai Yeisen, Hiroshige II, etc.) are represented, more or less briefly. **THE EXAMPLES WERE TAKEN FROM THE FINEST FRENCH COLLECTIONS, and the series of volumes of which this is one (complete in itself) is without a peer as a work of reference.** The large size of the volume lends itself to superb reproductions, those in color being nearly the size of the originals. **ONLY 130 COPIES WERE ISSUED. This is No. 103, initialled.**

141 JAPAN AND ITS ART (M. B. Huish), 3rd edn; enlarged; Japan in color (Menpes) 1905; Artist's Letters from Japan (La Farge) N. Y. 1903; Myths & Legends of Japan, (Davis) Lond., 1913. **ALL PROFUSELY ILLUSTRATED IN COLOR, ETC. 8vo, (4 vols.).**

142 JOLY (HENRI L.) Legend in Japanese Art.
Historical Episodes, legendary characters, folk-lore, myths, religious symbolism, **illus. in the arts of old Japan. OVER 700 ILLUSTRATIONS, 16 IN COLOR. Bibliography.** Thick 4to, Lond. 1908.
INVALUABLE. The Alphabetical arrangement facilitates examination.

143 MIGEON (GASTON) L'Estampe Japonaise. Musee du Louvre.
2 vols., sq. 8vo, loose in board portfolios, Paris, 1923.
Reproductions of 75 fine Japanese prints (some in color) with descriptive text, biographies of artists, etc. of the 17th and 18th Centuries. Florenz "Theatre Japonais" 1900 on crepe paper. ILLUSTRATED. (3).

144 MORSE (EDW. S.) Japan Day by Day. 1877-1883.
777 illustrations by the author. Index. 2 vols., Sq. 8vo, Bost., 1917.
*Considered the most valuable detailed information on the customs and habits of the Japanese.

Books: Con.

145 SEIDLITZ (W. VON) History of Japanese Colour-Prints.
Illustrations in color and plain.
Thick sq. 8vo, cloth, Lond., 1910.
*An English translation of one of the most valuable reference works on Japanese prints. Artist's signatures are translated by syllables on the margins.

146 SHARAKU. Von JULIUS KURTH. Munich 1922.
102 illustrations, practically all of the work of Sharaku, plates of the "mon" of actors, etc.
Tall Sq. 8vo, boards, cloth back, wrapper.

147 SHARAKU. By Yone Noguchi (in Japanese) Tokyo, 1930.
80 illustrations on toned paper, practically all of Sharaku's work.
Tall sq. 8vo, buckram.
Noguchi has lived in America and is a well-known author.

148 **SHUNSHO.** von Fr. Succo. Plauen, 1922.
45 plates (5 in color) of the work of Katsukawa Shunsho the founder of the great "actor School" prints of Japan.
4to, boards, cloth back.

149 STEVENS (R. T.) The Art of Paper Making in Japan.
A Monograph on heavy Japan paper of 12 illustrated pages.
Sq. tall 8vo, N. Y. privately printed, 1909.

150 STUDY OF THE JAPANESE LANGUAGE.
Elements of Sosho, by Capt. F. S. G. Piggott, Yokohama, 1912; Introd. to the study of Japanese Writing. By B. H. Chamberlain. Lond. 1905. 4to (2 vols.) Chamberlain's "Colloquial Japanese" 1907, $8.00, with 6 numbers of a Japanese magazine (on color prints, each with a full size reproduction in color. (9 pcs.).

151 TOYOKUNI. By Fujikake Shidzuya. Tokyo, 1926.
50 plates showing over 100 prints.
Tall sq. 8vo, cloth brocade.
***Issued in Japan by the Japan Ukiyoye Society.**

152 UTAMARO. BY JULIUS KURTH. Leipzig, 1907.
39 plates, facsimile signatures, index, etc.
Tall square 8vo. AS NEW.
***A complete and scholarly German work on the great Japanese Artist, Utamaro.**

153 WEBER (V. F.) "Ko-ji Ho-Ten". Dictionnaire a l'Usage des Amateurs et Collectionneurs d'Objets d'Art Japonais et Chinois. **PROFUSELY ILLUSTRATED.** 2 vols., folio, Paris, chez l'Auteur, 1923.
UNDOUBTEDLY THE MOST VALUABLE WORK OF REFERENCE ON JAPANESE ART. There are over 2,000 text cuts, over 75 full page plates (5 in color). THE DICTIONARY ARRANGEMENT PROVIDES QUICK AND EASY ACCESS TO FACTS AND IN CASE OF IMPORTANT SYMBOLS, such as the "Dragon", "Falcon", "Legends", etc. pages are devoted to each. There are biographies (and signatures) of the great artists in art, in bronze, in porcelain, etc. ONE OF THE 585 copies issued, signed by Weber.

154 WENCKSTERN (FR. von) Bibliography of the Japanese Empire.
Classified list . . . 1859-1893, with facsimile of Leon Pages "bib. Japonaise, 1496-1859." Vol. 1, Lond., 1895. Vol. 2, Tokyo, 1897 is a continuation by Wenskstern to 1897 with Miss Palmgreb's "List of Swedish Literature on Japan". 2 vols., tall 8vo, **UNUSED COPY: RARE.**
Nachod has been working on the later bibliography of Japan, but his work is practically only a list, while Wenckstern was a bibliographer indeed and as the books listed by him begin with the opening of Japan: **THIS WORK CONTAINS PRACTICALLY A LIST OF ALL THE RARITIES, JESUIT RELATIONS, BOOKS FIRST PRINTED IN ENGLISH IN JAPAN, etc.**

JAPANESE BOOKS

By Hokusai, Sukenobu, Hiroshige, Etc.

155 HIROSHIGE: **Volume of landscapes in blue and rose.** 12mo, good condition.

156 ARICHIKA AND OTHERS:
Book of Birds etc. in black and white by Arichika; Japanese Brush Ink Work Series; Fine vol. of black and white by TSUNENOBU; Volume of "Design" in blue and rose. (4).

157 SUKENOBU: 5 vols., dating 1730-1740.
In black and white. Worn (as usual) but most interesting. 2 vols. abt. 1680, also black and white, Dancing girls, musical party, etc. (7).

158 HOKUSAI: "The Mangwa" Vols., 1, 2, 3 good condition.
Hundreds of these amazing sketches (tinted) and two volumes of the Original edition.
Fine double page plates in blue and rose in splendid color of rain, snow, sunrise, waterfalls, cliffs, etc.
*The man sitting at the foot of the tree (approached by a maid selling books) is supposed to be HOKUSAI HIMSELF. (5).

159 —— "100 Views of Fuji", Vol. 3; Banshoku Zuko, 1848 (good original); 2 vols. "Sketches", late, but good condition. (4).

160 HOKUSAI MANGWA: **Nos. 1-10 original edition.**
Extremely scarce in the original issue.

161 HOKUSAI MANGWA: **Complete set, Nos. 1-15, reprint. Cloth case.**

162 HIROSHIGE. Tokaido Yokyo & Narita Dochu.
Intermediate Tokaido Stations and views on the Narita Highway.
20 HITHERTO UNPUBLISHED PRINTS WITH FOREWORD BY J. S. HAPPER. Oblong folio, loose in Japanese portfolio.

163 HIROSHIGE. Colour-prints of Hiroshige.
By Edw. F. Strange. 4to, Lond. (1925). **52 PLATES, 16 IN COLOR. THE MOST COMPLETE WORK IN ENGLISH ON HIROSHIGE.**

164 HIROSHIGE: NAKAMURA COLLECTION.
Catalogue of the Early Works of Hiroshige. **ENGLISH TEXT BY J. S. HAPPER.**
4to, limp boards. **Tokyo, 1925.**
179 ILLUSTRATIONS, with list in English. Contains 300 more prints than in the Happer catalogue.

165 HIROSHIGE. By M. Uchida. Tokyo, 1932.
LIMITED TO 100 COPIES. 4to, cloth. Japanese with 22 preliminary pp in English. 403 Illustrations and 85 text cuts (**6 PLATES ARE IN COLOR**). Some prints have English titles added in pencil.

166 HIROSHIGE MEMORIAL CATALOGUE. Tokyo, 1918. Tall 8vo.
LIMITED TO 275 COPIES. 88 PAGES OF PRINTS.
***English edition, valuable for reference. FINE COPY AS NEW.**

167 HIROSHIGE FAN PRINTS. 4to limp boards.
THE ONLY CATALOGUE OF HIROSHIGE'S (Unfolding) FAN PRINTS. 128 are illustrated.

168 **KABUKI TAISEI (COMPLETE WORK ON KABUKI PICTURES).**
Vol. 2: Genroku Period: **Primitives.**
Vol. 4: Kansei Period: **Sharaku, Toyokuni, Kiyonaga, etc.**
Each volume complete in itself: To be complete in 6 volumes, to be published in no particular order. **Over 125 illustrations (incl. 10 in color), any many others in the Japanese text.** 2 vols., 4to, as new.

169 UKIOEISHI. From Jan. 1929 to September 1930. **ALL PUBLISHED.**
Complete for the 21 numbers. Full page and text illustrations of prints by well known artists mainly Yeishi, etc. **AS NEW.** (21 pcs.).

170 THE UKIYOYE NO KENKYU. 1921-1928 (in Japanese).
Illustrated Journal devoted to the Ukiyoye Arts and Artists.
Tokyo: Pub. by the Ukiyoye Society of Japan. (15 pcs.).
Publication apparently irregular: for instance Vol. 1, Nos. 1-2 are both dated Oct. 1921, etc. "List of Prints" (illustrations of which there are many) and "Table of Contents" in English in each number. Valuable articles are Nov. 1922 "List of books illustrated Kiyonaga" giving dates and publishers: Dec. 1924 is devoted to Kiyochika; Mr. Gookin's portrait is in 1925; Aug. 1926 contains L. V. Ledoux's foreword on Utamaro; and June 1928 LISTS OVER 500 SALES HELD IN EUROPE, AMERICA AND JAPAN.

171 UTAMARO UKIYOYE SHU. By Ochiai Naoshige.
Tall sq. 8vo, boards, and case. Tokyo, 1926.
105 illustrations of Utamaro prints, incl. frontispiece in color.

172 UKIYOYE TEISAI. Vol. 10. By M. Ushikama and E. Yoshida.
Tall Sq. 8vo, cloth and case. Tokyo, (recent).
About 400 illustrations of print artists, mainly the period of the Decadence. (4 of which are in colors).

173 UKIYOYE HANGA SEISUI. Collected by Z. Matsuki, Kyoto, 1925-
Selected Gems of Ukiyoye Prints. 3 vols. tall sq. 8vo, in cloth portfolio.
Fine examples well printed, with foreword and list of the 192 prints illustrated. **By j. S. HAPPER** (in English). The collector, elder brother of K. Matsuki (well known here) was a connoisseur and every print illustrated is a gem.

174 **WOODCUT PRINTING (PROCESS OF)** "Semba Station on the Kisokaido". By Hiroshige. Moonlight on the River, Summer.
Showing the progressive 18 impressions from the blocks necessary to make the print. Obl. folio. In portfolio.
*Important for the collector showing just how the Japanese woodcuts are printed.

175 **WOODCUT PRINTING.**
Japanese Wood-cutting and woodcut printing. By M. Tokuno.
Illustrated. Tall thin 8vo, half morocco, Washington, 1894.
*A monograph illustrated with 12 plates of tools, the preparation of blocks, paper, etc.

SALE CATALOGUES

A few outstanding catalogues of recent years.
All out of print and now practically unprocurable.

176 HAPPER (J. S.) Part 2 (Final). **Sotheby's, 1909.**
A five-day sale, 716 lots, illustrated: HIROSHIGE COLLECTION.
THE FINEST HIROSHIGE COLLECTION OFFERED AT THAT TIME (described in this Part 2).

177 FICKE (A. D.) Amer. Art, 1920.
901 lots, catlg by F. W. Gookin. **PRICED AND SOME BUYER'S NAMES.** Illustrated.
FICKE (A. D.) Anderson, 1925. 362 lots, PRICED, FULLY ILLUSTRATED. (2).

178 "DELMONICO (FRENCH) SALE". Walpole Galleries 1921.
692 lots. **Index and many illustrations.**

179 FIELD, MAY, ROUART, SPAULDING, WRIGHT. Amer. Art 1918-27.
Five outstanding American Collections.
ALL PRICED EXCEPT ROUART. ALL PROFUSELY ILLUSTRATED. (5).

180 GILLOT (CH.) Part 2: Paris, 1904. Hotel Drouot.
1331 lots, index, profusely illustrated.
This part comprises prints and books: a de-Luxe catalogue in 4to size, with many text illustrations, and large plates.

181 HAVILAND (CHARLES) COLLECTION. Paris, 1924-5.
Parts 14, 15, 16, 17. 4to, wrappers. (4).
FINE ILLUSTRATED CATALOGUES, MAINLY PRINTS, BUT CONTAINING MASQUES, NETSUKE AND LACQUER.

182 **BLANCHARD (MRS. J. O.) COLLECTION.** Amer. Art., 1916.
8vo, foreword by F. W. Gookin. Profusely illustrated.
FINE COPY, AS NEW, OF THIS SCARCE CATALOGUE, now practically unprocurable, and in demand for the beauty and originality of the text, and wealth of illustration. **THE COLLECTION FORMED WITH THE EXPERT ASSISTANCE OF J. S. HAPPER.**
This beautiful catalogue did much to arouse interest and make new collectors of Japanese color prints.

183 **BARBOUTAU (PIERRE) COLLECTION.** Paris, 1904.
Peintures, Estampes, et Objets d'art du Japon.
4to, old half morocco. Vol. 1. Paintings.
Profusely illustrated.
LIMITED EDITION DE LUXE, foreword by Arsene Alexander; 213 lots fully described with exhaustive biographical notes of which nearly 200 are reproduced in photogravure, representing mainly the early Ukiyo-ye School, primitives, Shunsho and his school, etc.
MAGNIFICENTLY PRODUCED, THIS FINE CATALOGUE HAS RARELY BEEN EQUALLED SINCE.

184 —— Les Peintres Populaires du Japon.
Folio, sheets, unbound, Paris, 1914. Text pp 40; (**all published**).
OWING TO THE DEATH OF M. BARBOUTAU, THE WORK WAS NEVER COMPLETED.
The School of the Print artists and their precursors. 33 folio plates, mainly in color, signatures reproduced in the text.
The plates are from original wood blocks, as carefully as in ancient times; the 20 plates in color are therefore genuine Japanese Color Prints. With a sm. 4to, volume of the Barboutau sale in 1908, (1072 lots). 2 pcs.

185 HAYASHI (T.) COLLECTION.
Dessins, Estampes, Livres Illustres du Japon. Index of artists.
4to, old half leather, Paris, 1902. (Back cover worn).
The famous Hotel Drouot sale; 1797 lots are described, profusely illustrated, some in brown tints. Known as one of the great French collections the catalogue is in demand on account of the accuracy of descriptions of the Japanese Prints, biog. sketches, measurements, etc.

186 HAVILAND (CHARLES) COLLECTION. Mainly prints.
Prints, Parts 1-2, 1923; Lacquer, Part 11, 1923;
Prints and Porcelain, Part 14, 1924. (4 pcs., 4to.).
FINE FRENCH SALES IN PARIS SUPERBLY ILLUSTRATED.
Part 1 of the Prints, (521 lots) priced.

187 STRAUS-NEGBAUR (TONY) Berlin 1928.
Foreword by Curt Glaser; catlgd by Fritz Rumpf.
100 ARTISTS ARE ILLUSTRATED ON 48 PLATES. SOME IN COLOR.
4to, wrappers.
PRICED COPY OF ONE OF THE RAREST DE-LUXE CATALOGUES.
Only one copy of this catalogue has passed through our hands since its sale.

188 MATSUKATA CATLOGUE.
MIURA SHUNOSUKI: Matsukata Ukio-e hanga shu.
Folio, text and plates loose in portfolio with ties.
100 FINE FOLIO REPRODUCTIONS, of which 20 are primitives, SOME IN COLOR beautifully printed on thick soft Japan paper.

189 TAKEOKA (TOYOTO)—of Kobe.
Yamato-E. **130 plates of the paintings and prints in his collection.**
Tall 8vo, limp wrappers, in Japanese style. Kyoto, 1919.

190 CATALOGUES (SALE) French sales, Paris, 1920-1927.
Collection V: Isaacs, Koechlin, Laval, Gonse (2 parts); Worch (all 4to), Manzi (2 parts), Corbin, De Portales: Coll. C.: Etc. (20 pcs.).
*Many illustrations and some priced.

191 —— English and American. 1920-1928.
F. V. Dickins, &c. (Sotheby); S. Yamanaka, John Getz, etc. (12).
ALL ILLUSTRATED. This group includes the fine 4to catalogue of C. Schraubstadter (931 lots with index, and profusely illustrated).

192 —— English Sales: Sotheby's: 1912-1927.
Mitford, W. Crewdson; Welby, &s. (**priced**), Thatcher Clarke (2 sales) **priced**; Arthur Morrison &c. (12) with 6 misc. (Geting, Paris, 1930, **priced**). (18 pcs.).
*Many illustrations and some priced.

193 —— New York Sales: Amer. Art 1918-26: Walpole, 1919-31.
Fred May; S. H. MORI; B. Matsuki; J. D. METZGAR, 1919; K. OSHIMA Kawaura; Van Caneghem; Kyoto, sale, 1921 (priced); F. W. HUNTER, 1919 **priced**; Dooman, Berlin and 20 others. (38 pcs.).

194 JAPANESE PRINT SALE CATALOGUES: 1915-1927 SALES IN JAPAN.
Fully illustrated, 4 priced; 4 others priced and named (artists) and two are practically translated. (12).

195 CATALOGUES (SALE) Sales in Japan, 1900-1927 (172 pcs.).
Paintings (mainly) but including hundreds of art objects, bronze, lacquer, porcelain, pottery, etc., De Luxe catlgs with color plates, a few prices.
PROFUSELY ILLUSTRATED, **practically every lot shown, and worthy of attention as a collection of groups of the finest pieces of the century to appear in public sales.**

196 —— A similar lot (27 pieces).
Catalogues of Ancient Sculptures, stone lanterns (13); including Armor (8); including Ukiyoye paintings (5) and flower arrangement.
PROFUSELY ILLUSTRATED (as above).

OBJECTS OF ART

A FEW FINE MINIATURE JAPANESE BRONZES

Mainly Writer's Water Vessels.

Inro, Stencils, Silver, Textiles, Ornaments, Etc.

197 RABBIT: STAG: ELEPHANT: DOG ON CUSHION. (4).

198 TWO CHARMING GOURDS, with vine leaves in relief; Ancient sentoku bronze as a tea-pot, with old Dragon forms in low relief. (3).

199 SNAIL: MUSHROOMS AND SHELL: HOTEI THE HAPPY GOD: A SCHOLAR SEATED. (4).

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200 INRO OF THE FINEST GOLD LACQUER. Signed.
Lacquer netsuke; agate bead ojime.
The Inro of four compartments, in smooth gold lacquer, with rabbits in gold and silver lacquer grouped by a stream among willow buds, all in low relief of exquisite workmanship.

201 INRO OF FINE SMOOTH GOLD LACQUER. Signed.
Netsuke as a man attacked by giant lizards, and coral bead ojime. A plum tree in silver lacquer, with drum of peace, cock, hen and chickens in tones of gold and silver lacquer, red amber combs, etc.

202 FIELD GLASSES AND CASE.
Maker: Krauss & Co., Paris, Berlin "12 Verres".

203 LACQUER AND IRIDESCENT PEARL BOX. With tray. 7x4x5.
Lacquer box inlaid with iridescent irregular mother of pearl.
A design on sides and top in gold lacquer of blossoming plum-trees and birds. IN FINE CONDITION.

204 TEN (10) KNIFE HANDLES IN BRONZE, SILVER SHAKUDO & SHIBUICHI.
Sentoku bronze, with horses; Gourd vine and Dragon fly in gold, bronze and silver; warriors, boy riding a water-buffalo and Shoki the Dragon killer are among some of the relief decorations. Three are signed. (10).

205 SILVER "MELON" TEA-KETTLE. H. 5", with high handle.
Hand-hammered silver. Signed.

206 GLOBULAR SILVER TEA-KETTLE. H. 6", with high handle.
Incised design of mountain landscape, bamboo and pine. Signed.

207 THREE GREEN POTTERY FIGURE ROOF TILES. H. 11 and 10".
Two green parrots, and a taller green cow resting.
Good modelling and color. (3).

208 VERY EARLY SATSUMA JAR: 4 rings for cord. H. 6".
Fine creamy small crackle dripping over a base showing red.
Ovoid, with collar neck and 4 rings.

209 CHINESE PEACH COLOR SWEETMEAT DISH. Diam. 8".
Cuff standard, H. 3½". Fine, even crushed raspberry glaze, 6-character mark.

210 CHINESE PORCELAIN JAR: teakwood cover, H. 6".
Globular, similar glaze to preceding, coating a porcelain of bluish tone.

211 THREE TEAKWOOD STANDS. (3 pcs.).
One solid, diam. 3⅜; another 4½ and smaller one 2".

212 SUMATRA BRONZE CYLINDRICAL JAR: hinged cover. H. 7", diam. 7".
Incised in several brocade designs, swinging top handle and clasp fastening.

213 JAPANESE NOBLE LADY'S CASE: 5 TRAYS OF HAIRPINS. 15x9½x7½".
The padded trays contain 27 hairpins and 2 combs (tortoiseshell & silver).
*Unusually fine collection suitable for a Museum: The hairpins are mainly of silver, one of ivory with a peony, two tortoise-shell and the decorations delicately fashioned in gold, silver, strings of coral tipped with tiny bells; blossoms and seeds of coral, silver and gold, a small gold lily, plum and cherry blossoms Wood case and trays.

214 —— Similar case with 6 trays of 28 combs. 12x11x7½".
Three combs are ivory, one of crystal, one set in pierced silver in design of birds and waves; lacquer inlaid with ivory, pearl and coral, etc. 28 pcs. in the case with drawers having ring pulls, and removable door.

215 JAPANESE OLD SQUARE TREASURE CHEST. BRONZE BOUND. 16x18 (x23 deep).
Of wood of old red, with carved and pierced bronze corner and door cover. Two shallow top drawers, and two deep covered boxes below placed side by side; each has individual lock and key of very old and curious pattern. The outer door has large lock and hinge of ancient design.
VERY HEAVY, SAID TO HAVE BEEN USED ON A JAPANESE SHIP, 18th CENTURY. One of the lower boxes has double doors and locks.

216 **COLOR PRINTING (JAPANESE).**
Brushes, colors, solvents, cherry-wood blocks, etc. A parcel.
9 brushes of various sizes, a sieve, and 3 barens (rubbing pads); 29 wide-mouthed small glass jars (stoppers) of colors in grain or powder-form in brilliant reds, blue, green, purple, white, etc.; gum-arabic, several bottles of solvents, etc., with 13 cherry-wood blocks 11x8" (4) and smaller: Four of these have been cut with designs and signatures. UNNECESSARY TO COMMENT ON THE RARITY OF **THESE ORIGINAL VEGETABLE COLORS USED BY THE GREAT PRINT MASTERS, KIYONAGA, HARUNOBU, UTAMARO, etc.** (A parcel).

217 COMPLETE COSTUME FOR A JAPANESE GENTLEMAN. NEW. FOR SUMMER.
Fine straw sandals, white silk tabi (socks); silk bound fine cotton shirt (white); dark grey grenadine trousers in an invisible check pattern, with "mon" embroidered in white silk; the long haori (robe) in a pin-stripe of slightly lighter color; and a grey-green silk girdle, etc. **NEW. NEVER WORN.**

218 JAPANESE CARVED HAND-GLASS.
In relief carving of Dragon-fly and lotus in the pond; and other souvenirs of the "Gay Nineties"; a muff made from a genuine early Paisley Shawl; Ostrich feather fan, triangular cut-glass perfume bottle, etc. (11 pcs.).

TEXTILES

FROM JAPAN, JAVA, SUMATRA, PERU, ETC.

219 **PANEL: CLOTH OF GOLD AND SILK FROM SUMATRA. 52x17".**

220 BOLT OF 12 YARDS: firmly woven Batik, width 24", design of Ring Dragon in mulberry on neutral tone, 24x24, interrupted by similar panels of small Dragon & howo bird medallions.

221 ANCIENT PERUVIAN PONCHO.
Alpaca, firmly woven (to keep off rain) of vivid crimson with three broad equi-distant vari-colored stripes. The hole in the centre for the head, finished.

222 JAPANESE TEXTILES:
Crepe fukusa with Pine decoration; 5 blue and white towels (new); 5 others in a design of maple leaves made by impressions from the leaves themselves, washable (new); 2 by Guatamala Indians, and a dark blue and ivory Batik panel. (14).

223 BAGS FANS WEAVES OF FIBRE.
3 Cloth of gold and red (hand) bags from Sumatra; interesting silver design on brocade from Bulgaria; and 4 fans and bags of fibre weave from Samoa and Solomon Islands. (8).

224 JAVA: Hammered thin silver long link belt and chased buckle.

225 TWO LARGE PANELS NATIVE COTTON CLOTH. Each 2⅔ yds. x 50".
Green and brown grounds with green and red Persian leaf & flower patterns. Two seams in each, wide borders. (2).

226 ARMS FROM MALAY AND BORNEO.
Two Malay (flame-wave) kris, orig. scabbards, one of wood, one bronze. L. 12x19". Borneo native sword and hunting knife. Very primitive in form, wooden scabbard decorated with hair, beads, and feathers. Each in scabbard. (4 pcs.).

227 ANCIENT CHINESE BRONZE SPATULA. 4½x3".
In a specially made cloth case padded with cherry satin.

228 STENCILS. 11x16, etc.
Nine Stencils; 6 floral and formal designs; 3 fine pointille patterns. (9).

229 TWO NOH-DANCE MASQUES
Wood, with Chinese white (rubbed)
THREE GOLD AND BLACK BUDDHA MASQUES
One a Bosatsu Masque from Horyuji Temple.

JAPANESE BOOKS

230 OLD JAPANESE CUSTOMS; etc. (28 vols.).
Customs, 9 vols. by Kurakawa (black and white); Buncho Gasen (4 vols.); Kansai Gwafu (5) &c. (28).

231 JAPANESE BOOKS OF DESIGN.
Fourteen in color, many original editions including the "Gwafu" of Kiosai, 1880; 8 vols. of old designs reproduced by Soundo; etc. Sm. folio, etc. (Together 30 pcs.).

232 HARUNOBU: SEIRO BIJIN. Occupations of Women.
All color plates. 5 vols., sm. folio. Pub. by Kobunkwan in Taisho (present) period.

233 HOKUSAI: KANSAI: GINKO: SANSUI: ETC. (22 pcs.).
Illustrations in color and tint Hokusai's "Ban Shoku Zuko" 5 vols. in cloth case pub. in 1891; "100 Views of Fuji" (Hokusai) pub. in Meiji; his "Gwafu" 4 vols. in blue and rose pub. by Yoshikawa in Kayei (recent); etc. (22 vols.).

234 HOUKSAI: KEISAI YEISEN: SHIGENOBU: ETC. (23 pcs.).
Book of shells, etc. (Sadahide); Book on Ukiyoye by Tempo; Very interesting "Gwafu" in color by Keisai; Hokusai "Tokaido" in rose-color, etc. originals in color and plain. (23).

235 BUNSEN: GWAFU: HOKUSAI; BUNHO; etc. (22 pcs.).
Chinese landscapes (4 vols. sm. folio); Hokusai Gwafu pub. by H. Katsushika; original Bunsen "Gwafu" in colors, etc. (22).

AUTOGRAPH LETTERS MAINLY AMERICAN

PERSIAN MS. ETC.

236 AMERICAN ARTISTS. A. L. S. and L. S.
Irving Wiles, Penfield, Clinedinst, Carroll Beckwith, etc.; others from A. W. Drake (Century Co.); J. Henry Harper, Ed. W. Bok, etc.; **a rare large photograph of Gen. U. S. Grant seated with the Emperor of Japan**, etc. (A parcel).

237 **BRYANT (WM. CULLEN)** FINE FRAMING OBJECT. A 6-line verse signed in full, 1875, and attached to an engraved bust portrait, on India paper; **and original card photograph showing him a little older. (3 pcs.).**
A quotation from "Death of the Flowers" "And now when come the calm mild days, as still such days will come".

238 DICKENS (CHARLES) Cheque, London, 1863.
Made out and signed in full. Attached to 4to bust portrait on India. FINE SUBJECT FOR FRAMING.

239 HEARN (LAFCADIO) A. L. S., 1p 8vo, (N. Y.) Jan. 3, 1890.
To C. D. Weldon: **Signed in full.**
*"I would have been glad to go to the Exposition with you, but I have been very sick . . . with a severe cold on the lungs, etc."

240 **HEARN TO WELDON: Jan. 23, 1890.** A. N. S. "L. Hearn".
On their Japanese trip for Harper's magazine: short note sending a clipping about sailings: **AUTOGRAPH NOTES OF HEARN on yellow paper. 1p. 8vo.**
*Hearn's autograph notes for his first article for Harper's Magazine from Japan (notes on Yokohama, Kamakura and Enoshima): evidently things he wanted Mr. Weldon to make drawings of. (2 pcs.).

241 HEARN. A. L. S. "Lafcadio H." (From Yokohama).
*"Only returned yesterday . . . went to Enoshima and slept at Fujisawa . . . Have a most earnest invitation for you . . . from Major McDonald—he will introduce us to a Japanese scholar, etc."

242 LONGFELLOW (H. W.) A. L. S. in full, 3pp 8vo, Cambridge, 1876.
With bust portrait, 4to. **With signed cabinet photograph of Maude Adams in character.** (3 pcs.).
Characteristic letter about friends visiting Paris:
"I do not want them to pass through Paris without seeing your studio . . . If you have time take them to the studios of any of your brother artists, etc."

243 TEXAS AND ARKANSAS DOCUMENTS.
4 D. S. (2 on vellum) 1859-69 by Gov. Runnels (1) and E. M. Pease (3) of Texas; 2 Arkansas D. S. James Buchanan, 1859-60. All relating to land. Small folio. (6).

244 WEBSTER (DANIEL) L. S. 2 pp 4to, Washington May 3, 1838.
An eloquent and patriotic letter acknowledging a cane made "from Commodore Perry's Flagship" closing with
"that our common country may long prosper . . . **THAT SHE MAY BE THE CHOSEN ABODE OF CONSTITUTIONAL LIBERTY**; and that good principles, good morals, happiness and virtue, may be the practical and lasting results of her free institutions", etc.

245 WHITTIER (JOHN G.) A. L. S. 2pp, 8vo, Amesbury, 1887.
With engraved portrait. (2 pcs.).
Mentions records of the Dyer Family, his "age & illness", and concludes: "The touching incident referred to in thy letter I should have tried to put into verse, but I had scarcely strength to attempt it".
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246 PERSIAN MANUSCRIPT WITH 26 MINIATURES.
Beautifully written in a delicate but strong hand, adorned with TWENTY SIX miniatures finely executed in brilliant colors heightened with gold, on fine paper. The ms. is a later copy of the great Persian Poet NIZAMI, and relates the loves of KHUSRAW AND SHIRIN, from the KHAMSA, or "FIVE TREASURES"—the great Romantic Epic by Nizami (1140-1203).

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247 EAST INDIAN MINIATURE PAINTING: Rajput School. XVII Century.
Delicately executed miniature in colors and gold, of unusual size, representing a Hindu princess seated on her throne, smoking. Behind her, a servant maid, her lack of importance represented by a figure of smaller stature. The figure of the princess is of unusual size (5½ inches) superbly colored by a master. The superb treatment of the Princess' veil calls for special mention.

Framed and glazed, on a background of old marbled paper.

248 FIFTEENTH CENTURY MINIATURE.
LARGE Initial letter U, from a missal (French) 5½ inches by 4½ inches, framing a miniature representing a monk in adoration before a vision of Christ. Beautifully worked in fine detail, the letter U in floral form, with a background of gold leaf.

On back of the miniature, musical staff and lettering (gothic).
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BOOKS: MAINLY AMERICANA

(All books catalogued in lots sold "without recourse")

249 ALCOTT (LOUISA M.) Little Women. Complete in two parts.
Illustrated. 2 vols., Sm. 8vo, Boston, Roberts Bros., 1869 (imprint on both volumes).

250 ALCOTT (LOUISA) Work: FIRST EDN. Bost., 1873 (rebound in cloth).
Aunt Jo's Scrap-Bag, FIRST EDN., Bost., 1872; "Moods" Bost. (1864). All three show handling. (3).

251 ALCOTT (LOUISA), etc. Aunt Jo's Scrap-Book (No. 2). Shawl Straps. **FIRST EDITION. 2 Plates.** Bost., 1872. Winthrop's "Life in the Open Air", **Portrait.** 1st edn., Bost., 1863; "Minister's Wooing" by Harriet Beecher Stowe, **1st edn.**, Bost., 1859; Marion Harland's "Moss-side", **1st edn.**, good copy. 1857; "Nurse & Spy", Bunyan's "Holy War" Glasgow, 1793, etc. (10).

252 AMERICAN (EARLY GERMAN IMPRINTS).
Die Kleine Harse, Baltimore Samuel Saur, 1797; (bound with imperfect item); Das Neue Testament (Luther) Phila., 1841, **woodcuts;** Handbuch fur Deutsche, Reading, 1819, bound with "Ready Calculator of Interest" (J. S. Caesar), (in pounds and "Federal Money", Reading, 1816; etc. (14 vols.).

253 AMERICAN INDIANS (CATLIN) Smithsonian Report for 1885, **illustr.** (shabby copy); 1st Edns by T. S. Arthur, "The Heiress," 1855; "Cast Adrift", 1873, and 3 others; Cooper's "Pioneers", Lond. 1832; "Hidden Life of Amer. Detectives", 1872; "White Slave Trade" (1910) etc. 18 vols.

254 AMERICANA: MISCELLANEOUS. Isaiah Thomas' press at Worcester 1798, "Dict. of the Bible"; Deland's Florida Days; Camp Life in Florida (Hallock) the Arctic (Peary), etc. (15).

255 —— WORLD DISPLAYED. Vol. 5, Dublin 1779 (Chap. 22 to 25). Discoveries of the English in America; the French, Dutch, Danish ditto. Voyages round the World (Sir Francis Drake; Schouten & Le Maire). 16mo, old leather.

256 AMERICAN BIOGRAPHY, ETC.
Life of J. C. Calhoun (Jenkins), Auburn, 1857; Life & Speeches of Henry Clay, 2 vols. in 1, Phila., 1854; Sparks' Life of Franklin, 1857; WIRT'S "Patrick Henry", 1858; History of Lafayette, Hartford, n. d.; Webster, Phila., 1853 Garland's Randolph, 1852 (Vol. 2); Baldwin's **Flush Times of Ala. and Mississippi,** San Fran., 1883; PICKETT'S **History of Alabama** repub. at Sheffield, 1896. (9).

257 AMERICAN IMPRINTS (EARLY) Dilworth's "Arithmetic", **woodcut portrait by Alex. Anderson,** N. Y. York, Buel, 1793; "Death of Abel" N. Y. S. Campbell, 1794; (Incl. Goldsmith's "Edwin & Angelina", first printing in America?); "Roman Stories" N. Y. by B. GOMEZ, 1795, **woodcuts; "The Noble Slaves"** N. Y. John Tiebout, 1800; Defoe's "Travels and surprizing Adventures of Robert Singleton", N. Y., 1802; **woodcut;** Richardson's "Sir Chas. Grandison"; Boston, for John West, 1796; **and an extremely early New Haven imprint,** bound in boards, "The Farmer's Daughter of Essex," **From Sidney's Press for Increase Cooke & Co., 1803;** Complete with Cooke's 2-page list of publications. "Courtship & Marriage" Trenton, 1813; Baxter's "Saints Rest" Phila. 1790; Trumbull's Poetical Works, Hartford 1820 Vol. 1. 16mo, etc. (9 vols.).

258 AMERICAN IMPRINTS: Thomson's "Patriot's Monitor for New Hampshire", Randolph, Vt. 1810; Cowper's "Task", N. Y. 1812; Porter's "Hungarian Bros", Exeter, N. H., 1825; Perry's Eng. Dict. Worcester, 1795; etc. (10).

259 AMERICAN AUTHORS, ETC. Longfellow's "Golden Legend" **1st edn.,** 1851; Abbott's Wm. the Conqueror, Charles II, Marie Antoinette; Fanny's Fern-Leaves, Auburn, 1853; Hawthorne's "Scarlet Letter" **Illus. edn.,** 1878; etc. Anglo-Maniacs, 1890; The Lamplighter (Cummins); Caste, a story of Republican Equality (Story), Bost., 1856; Daisy Ward's Work (McLean) 1871; etc. (28).

260 BARNUM (P. T.) Life, written by himself. **First Edn.** 1855; Sam Slick's (Haliburton) "The Clockmaker", 1840, **first and second series;** "Bubbles of Canada", 1839, by the same; Carr's "Stranger in Ireland", Phila., 1806; Mrs. Ann Stephens' "Fashion & Famine", 1854; Capt. Mayne's Reid's "Lone Ranch", **first edn,** 1884; "Vie de Washington" Phila., 1843; Irving's Book of the Hudson, 1849; **1st edn, good copy;** Biog. of HENRY CLAY by Prentice, **1st edn.** Hartford, 1831; Personal Memoirs of U. S. Grant, N. Y. 1845-6, 2 vols., etc. (15).

261 BIBLE IN GERMAN. 1718 Frankfort-am-Main.
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262 BLUE BACK SPELLER (WEBSTER) N. Y. 1857); Cobb's "English Language", Ithaca, 1839; Webster's History of the U. S., Cincinnati (1832); Juvenile Expositor, by A. Picket, N. Y. 1832; Daboll's Schoolmaster's Assistant, (Arithmetic) Albany, 1821; Perkins World as it is, Conn. 1837, etc. (37).

263 CALIFORNIA: FLORIDA. **MEXICO.** California, a book for Travellers and settlers (Nordhoff) **Map, cuts,** 1873; A Winter in the West Indies and Florida. By an Invalid (Martineau?) 1839. Bullock's "Six Months in Mexico" **15 plates (incl. 2 plans),** shld be 17, **aquatints, some in color.** Lond. Murray, 1824. (3).

264 CATALOGUES: AUCTION SALES AT AMERICAN ART.
Nearly all of the recent fine Art sales issued by this company; finely illustrated, including property of Marsden Perry; Herbert Lawton, R. W. de Forest, Cortlandt Bishop, Gloria Vanderbilt, the fine **Stern etchings;** the fine **Shaw** American Furniture, etc. De luxe and smaller, (88).

265 CHESTERFIELD'S LETTERS. 4 vols., 8vo., Lond., 1845.
Bentley's edition with portraits. **DOW'S "History of Cosmopolite; Polemic Writings, etc. WOODCUT PORTRAITS.** Cincin, 1849 (broken). (5 vols.).

266 CHINESE ANTIQUITIES. Preuves des Antiquities de China. By P. Huo-Ming-Tse. **Profusely illus.** Thick sm. folio, wrappers, Pekin, 1930.
Research by an authority with proof of genuineness, tests to prove forgeries in bronze, cloisonne, porcelain, etc. Lbn. Penn Museum calls it "Astounding"; Asst. Curator Chicago "valuable"; Curator Bost. Museum, "useful".

267 **CLEMENS (S. L.) "Mark Twain".**
Innocents Abroad: Hartford, 1869. 8vo, half old leather. **Illus.**
*FIRST EDITION: without word "conclusion" on p. XVIII. Page IX-X of list of illustrations partly torn away, and preliminary pp re-glued. With 3 later edns, 1871, 1874 and 1881 (good). 4 vols.

268 —— A Tramp Abroad. Hartford, 1880. 8vo, orig. cloth (faded). **Illus.**
*FIRST EDN. SECOND ISSUE, Frontispiece entitled "Titian's Moses."

269 —— Life on the Mississippi. 8vo, orig. cl. Bost., 1883. **Illus.**
*FIRST EDITION (not first issue). With "Sketches", Hartford 1893. (2 vols.).

270 COLORED FASHION AND FLOWER PLATES: ETC.
Godey's Lady's Book, 1859 (half binding) with 12 **color plates of fashions, etc.; Flora's Dictionary,** 1855, 4to, leather, **14 color plates of flowers, black and white page borders and vignettes;** by Mrs. Wirt; "Leaflets of Memory", **7 color prints mainly birds** (shd be 12); Poe's Poems, **Illus. edn.,** 1858 tooled leather binding; Burns' Poems, Proctor's Crusades; Irving's Columbus, Vol. 3, Life & Times of the Duke of Wellington (Williams) Tallis edn, **engraved portraits and illustrations,** 8 vols. (15).

271 DIBIN (T. F.) Introduction to rare and valuable editions of the Greek and Latin Classics. . . . Bibles, etc. **Frontispieces.** 2 vols., sm. folio, half calf, rubbed, Lond. 1827.

272 DICKENS' PICKWICK PAPERS. 8vo, orig. cloth, Lond. 1847. **FIELD'S** "With Trumpet & Drum.", **1st edn.** 1892. ELWELL on Bridge, 1903 and 1912 (**the latter a presentation copy signed by Elwell**); Capt. January; OLD FASHIONED FAIRY TALES; "Black Beauty"; "My Wife and I" (**Stowe**), **first edn,** 1872 Hough's "Mississippi Bubble" (1902) **First edition;** "Maud Muller" Illus edn, 1873. (15).

273 DU MAURIER (GEORGE) Trilby. **Illustrations by the Author.**
8vo, New York, 1894. Original cloth, shows handling.

274 FIRST EDITIONS (AMERICAN AUTHORS).
Conrad's "The Rover", 1923 **good copy;** DeMorgan's "Jos. Vance" 1906; and "It Never can Happen again", 1909; Burnett's T. Tembaron, 1913; others by F. Hopkinson Smith, Fritz Kreisler; Reed, Steele, etc. (11 vols, all 1st edns).

275 FICTION: ETC., Mainly American:
Fiction 12 vols., Lord's "Beacon Lights", 6 vols.; Mrs. Jameson, 4 vols. incl. "Sacred and Legendary Arts"; Bryant, Lowell, Holmes, Emerson, and other poets. (34).

276 FLOWER PLATES: COLORED. Parlor Annual, **12 fine old fashioned colored plates;** N. Y. 1849; Literary Emporium, N. Y., Vols. 1-2, 1845, **6 colored flower plates;** also very early appearance in print of Poe's "Raven"; with 12mo edns of famous books; Aesop's Fables, Phila., 1837, **cuts; "TOM GARD'NER"**, a Citizen of New York, parts 1-2, "Sure way to grow rich", N. Y., 1805; "Louisa, the Lovely Orphan", **woodcuts,** Phila., 1841; **Children's books** including "Olive Buds" (Mrs. Sigourney, Hartford, 1836; "Aunt Amy" by Francis Forrester, Bost., 1854; etc. **An Early picture puzzle**, "Marriage of Pocahontas and Rolfe"; etc. (21).

277 GREAT EVENTS BY FAMOUS HISTORIANS. (Johnson, Horne, Austin &c editors). 22 vols., tall 8vo, gilt tops, uncut, n. p. (1926).
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279 HOLMES (O. W.) The Autocrat of the Breakfast Table.
8vo, **1st edn.** Boston, 1858.
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280 JACKSON (JOHN) Treatise on Wood Engraving, historical and practical.
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281 LAWS: ALABAMA: Digest.
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Alabama, originally a part of the Mississippi Territory was admitted as a State in 1819 AND THIS IS THEREFORE **THE FIRST DIGEST OF THE LAWS OF THE STATE. Being in the "Black Belt" the divisions of Assault, rape and the quantity of matter relating to Slaves and Slavery is interesting and important.** The copy is time-browned, but in good firm condition otherwise, and is complete with the final leaf of the index in photostat.

282 LAWS: MISSISSIPPI: PRO-SLAVERY.
Hutchinson's "Code of Mississippi", Jackson, Miss., 1848; "Cotton is King", Pro-Slavery Arguments, by E. N. Elliott, Augusta, Georgia, 1860. Tall thick 8vo. (2).
Influence of Slavery on Social Life; Ethnology; Fugitive Slave Law; Dred Scott decision, by prominent southern men of the time, with engraved portraits. The "Code" is an Indian item having the treaties with the Choctaws and Chickasaws from 1786, etc.

283 **LINCOLN. Was Lincoln a Spiritualist?** (Maynard), Phila. 1891; Byron's Childe Harold, illus. edn. Memoirs of Andrew Jackson. By a Citizen of Mass., Phila., 1843; The Fighting Quakers, 1866; Story of Niagara, 1871; "Young Fur Traders" (Ballantyne); Various pp from the Odd-fellow, 1846 with "Pickins and Pencillins" by Dickens, Jr., etc. (17).

284 LONGFELLOW (H. W.) The Hanging of the Crane.
First published edition, **illustrated.** Sq. 8vo, gilt edges, Bost., 1875. Binding rubbed at corners, etc., some finger-marks.
*With the reading "A princess from the Fairy Tales", p. 37.

285 MAPS. Lotter's MAPPE MONDE, 1782, Extended oval, 19x36. JAMAICA (Visser), Amsterdam, 1680; DANCKERS Angliae et Galliae, 1710. **All colored** (3); ITALY by Schenk, Visser, etc. Early 18th Century; and mediaeval towns (3), Barcelona, 1706 by Visscher, etc. 12 pcs. (10 colored).

286 MEADE (BISHOP) Old Churches, Ministers and Families of Virginia. **Illustrated.** 2 vols., tall 8vo, rubbed, Phila., 1897. (See No. 292 Foote's Virginia).

287 MERRY'S MUSEUM (ROBERT).
Various vols. from No. 1-2 1842-; vols. 3-4; etc. to 1861 (6 vols.) the earlier vols. edited by S. G. Goodrich, N. Y. 1842-61; Family Magazine, Vols. 3-4-5-6-8, N. Y., 1835-37; Story of the "Great Fire of N. Y." and view of Ruins of the Merchants Exchange; Lady's Album, 1838; etc. (A parcel).

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